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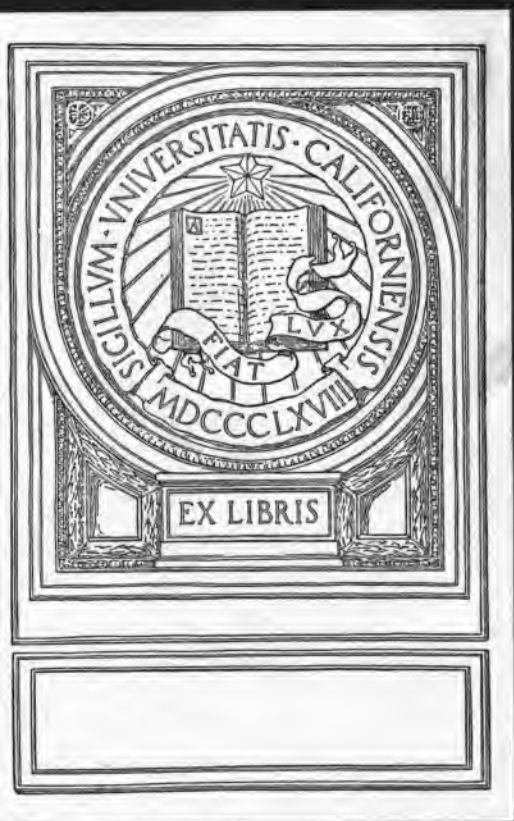
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***STUDY OUTLINE SERIES***

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# **AMERICAN ART**

**PREPARED BY  
ANNA LORRAINE GUTHRIE**

**THE H. W. WILSON COMPANY  
WHITE PLAINS, N. Y., AND NEW YORK CITY  
1917**

# The Study Outline and Its Use

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Lists of books are appended to most of the outlines. It would be well for the club to own some of the recommended books. Others can be obtained either from the local public library or from the state traveling library. When very full lists are given it is not necessary for any club to use all the books, but the longer list gives more room for choice.

The best material on some subjects may be found, not in books, but in magazines. These may be looked up under the subject in the *Readers' Guide to Periodical Literature*. Magazine articles and illustrated material may be obtained from the *Wilson Package Library*. For terms see fourth page of cover.

A list of the study outlines now in print will be found on page three of this cover. For later additions to the list write to publisher.

# AMERICAN ART

## A STUDY OUTLINE

PREPARED BY  
ANNA LORRAINE GUTHRIE

THE H. W. WILSON COMPANY  
WHITE PLAINS, N. Y., AND NEW YORK CITY  
1917

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## INTRODUCTORY NOTE

Art, although it developed slowly in this country, is more than holding its own. The need is that the public be educated to understand and respect home work, for our artists have come to be not mere followers of foreign masters, they have their own individual characteristics. Women's clubs have their part to perform in bringing about this understanding and in fostering a national art in America.

This outline concerns itself with artists rather than schools of art, taking up those whose work is best known according to a consensus of opinion found in books and periodicals.

The points given under the individual painters or sculptors are suggestions only and may be looked up by the whole club, or assigned to different individuals as topics if thought advisable. It is taken for granted that the club members responsible for each meeting will present any interesting information obtainable.

Mural painting, it will be seen, does not include the names of some artists who have done our best mural work. In such cases that phase of their art is discussed under the individuals.

In comparison to the number of books written on most subjects of general interest there are very few on American art. Because of this Tuckerman's "Book of the artists," an out of print volume, which has always ranked as standard and which will probably be found in most of the larger libraries, is included.

In selecting periodical references it was found impracticable to limit the citations to the more recent and



better known magazines, since there was so little material available on some artists. Clubs in small places will probably have access to one or more of the magazines referred to and if so with the aid of the books cited they will be able to present good papers. Encyclopedias will be found helpful in all cases.

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# STUDY OUTLINE ON AMERICAN ART

## I

### PAINTING IN THE COLONIES

#### 1. John Singleton Copley, 1737-1815.

"The first great American portrait painter."

It has been said that the possession of one of these [Copley's] ancestral portraits is an American's best title of nobility.—*Henry T. Tuckerman*.

*a* Brief sketch of colonial art previous to Copley.

*b* Copley's life career.

*c* His early work.

*d* His work other than portraits.

*e* His portraits and their characteristics.

*f* Estimate of his work.

#### *References*

Caffin. Story of American painting. p. 1-22. /

Hartmann. History of American art. v. 1, p. 15-21. ✓

Isham. History of American art. p. 3-39.

McSpadden. Famous painters of America. p. 45-69.

Tuckerman. Book of the artists. p. 71-81. •

Bookman. 30: 571-2. Feb. '10. il. Story of art in America.  
Arthur Hoeber.

Chautauquan. 48: 53-83. Sept. '07. il. Painting in the colonies.  
Edwina Spencer.

Harper's Magazine. 59: 819-21. Nov. '79. il. Early American art.  
S. G. W. Benjamin.

McClure's Magazine. 20: 342. Feb. '03. il. Century of painting in  
America. Will H. Low.

Magazine of Art. 2: 21-4, 94-6. il. American artists and American art.

Masters in Art. 5: 465-504. Dec. '04. il. Copley.

New England Magazine, n. s. 13: 289-91. Nov. '95. il. Our American old masters. William Howe Downes and Frank Torrey Robinson.

New England Magazine, n. s. 26: 26-44. March '02. il. America's first painters. Rufus Rockwell Wilson.

New England Magazine, n. s. 45: 479-85. Jan. '12. il. Early American artists. Ralph Davol.

Scribner's Monthly. 21: 759-76. March '81. il. John Singleton Copley. M. B. Amory.

## 2. Benjamin West, 1738-1820.

He was a noble figure to begin the series of American painters.—*Samuel Isham*.

*a* Early life of West.

*b* Life abroad.

*c* His portraits.

*d* His other pictures.

*e* His reputation.

*f* His character.

*g* His influence.

## References

Caffin. Story of American painting. p. 10-12.

Hartmann. History of American art. v. 1, p. 21-5.

Isham. History of American painting. p. 40-63.

McSpadden. Famous painters of America. p. 1-41.

Tuckerman. Book of the artists. p. 96-106.

Bookman. 30: 572-5. Feb. '10. il. Story of art in America. Arthur Hoeber.

Harper's Magazine. 59: 818-19. Nov. '79. il. Early American art. S. G. W. Benjamin.

McClure's Magazine. 20: 337-41. Feb. '03. il. Century of painting in America. Will H. [redacted]

Magazine of Art. 2: 43-7. il. American artists and American art.

New England Magazine, n. s. 26: 34-9. March '02. il. America's first painters. Rufus Rockwell Wilson.

## II

## THE REVOLUTIONARY PERIOD TO 1828

## I. Gilbert Stuart, 1755-1828.

I paint the works of God, and leave the clothes to tailors.—*Gilbert Stuart.*

Brilliant colouring, firm yet remarkably free handling, natural, lifelike posing, and an individual conception which dominates all the details of his workmanship, are the striking characteristics of all his pictures. The richness of his flesh-tints, and his unerring precision in modelling the face without the help of lines. . . . are astonishing. An inexhaustible virility and ever-buoyant enthusiasm furnishes the key-note of his character, and the result was portraits of men and women, who seem alive and imbued with an individual character of their own.—*Sadakichi Hartmann.*

*a* Stuart's life.

*b* Art education.

*c* Coloring, technique and style.

*d* His portraits and their characteristics.

*e* Portraits of Washington.

*f* Anecdotes of Stuart.

*References*

Caffin. American masters of painting. p. 185-95.

Caffin. Story of American painting. p. 35-45.

Hartmann. History of American art. v. I, p. 26-31.

Isham. History of American painting. p. 76-98.

McSpadden. Famous painters of America. p. 73-107.

Tuckermann. Book of the artists. p. 107-20.

Bookman. 30: 575-8. Feb. '10. il. Story of American art. Arthur Hoeber.

Chautauquan. 48: 234-7; 49: 57-60. Oct., Dec. '07. il. American painting. Edwina Spencer.

Harper's Magazine. 59: 824-5. Nov. '79. il. Early American art. S. G. W. Benjamin.

- Harper's Magazine. 93: 378-86. Aug. '96. il. Stuart's Lansdowne portrait of Washington. Charles Henry Hart.
- McClure's Magazine. 20: 348-50. Feb. '03. il. Century of painting in America. Will H. Low.
- McClure's Magazine. 31: 176-8. June '08. il. Two portraits by Gilbert Stuart. Samuel Isham.
- Masters in Art. 7: 3-42. Jan. '06. il. Stuart.
- New England Magazine, n. s. 9: 766-72. Feb. '94. il. Stuart's portraits of Washington. William Howe Downes.
- New England Magazine, n. s. 13: 294-6. Nov. '95. il. Our American old masters. William Howe Downes and Frank Torrey Robinson.
- New England Magazine, n. s. 32: 512-18. July '05. il. Gilbert Stuart. Mary Stoyell Stimpson.
- Scribner's Monthly. 13: 640-6. March '77. The youth of Gilbert Stuart. Jane Stuart.
- Scribner's Monthly. 14: 376-82. July '77. Anecdotes of Gilbert Stuart. Jane Stuart.

## 2. Pupils of West.

### a Charles Wilson Peale, 1741-1827.

Among the contemporary painters none was so representative of his time.—*Charles H. Caffin.*

- (1) His portraits.
- (2) His other work.

### b John Trumbull, 1756-1843.

He created no marvels of beauty; he left behind no wonderful reflections of nature; but he transferred to canvas the features of those extraordinary men whose wisdom and valor guided to a triumphant issue the struggle of an oppressed people . . . and snatched many a face endeared to patriotism from oblivion.—*Henry T. Tuckerman.*

- (1) His life.
- (2) His portraits.
- (3) His pictures of revolutionary scenes.

c Washington Allston, 1779-1843.

More forgotten now than West or Trumbull, he once filled all who knew him with confident assurance of his greatness.—*Samuel Isham*.

(1) His life.

(2) His paintings.

d John Vanderlyn, 1776-1852.

His portraits, though the portraits of that time seem now all executed on one pattern, have a certain unidealized actuality which is felt when they are compared with his London-trained contemporaries, and also a firmer modelling and a solidier, more opaque painting as compared with their transparent shadows and backgrounds.—*Samuel Isham*.

(1) His life.

(2) His work as an artist.

e Other artists.

*References*

- Caffin. Story of American painting. p. 23-65.  
 Hartmann. History of American art. v. 1, p. 31-45.  
 Isham. History of American painting, p. 64-137.  
 Tuckerman. Book of the artists. p. 50-186.  
 Atlantic. 15: 129-40. Feb. '65. Our first great painter [Allston] and his works. Sarah Clarke.  
 Atlantic. 19: 228-35. Feb. '67. Recollections of John Vanderlyn. Bishop Kip.  
 Atlantic. 64: 637-42. Nov. '89. Allston and his unfinished picture. R. H. Dana.  
 Atlantic. 71: 698-701. May '93. Washington Allston.  
 Bookman. 30: 578-81; 31: 48-57. Feb., March '10. il. Story of art in America. Arthur Hoeber.  
 Century. 72: 604-6. Aug. '06. il. Gilbert Stuart's portraits of men: John Trumbull. Charles Henry Hart.  
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- International Studio. 35: 309-31-3. Sept. '08. I. Four American painters at the Metropolitan museum. [Washington Allston; Elizabeth Luther Cary.
- McClure's Magazine. 20: 342-50. Feb. '03. I. Century of painting in America. Will H. Low.
- Magazine of Art. 12: 145-50. I. Washington Allston. M. G. van Rensselaer.
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- New England Magazine. n. s. 13: 607-28. Jan. '96. II. John Trumbull, the patriot painter. Ellen Streeg Bartlett.
- Scribner's Magazine. 11: 220-9. Feb. '92. II. Washington Allston as a painter. Henry Greenough.
- Scribner's Magazine. 43: 125-8. Jan. '08. II. The Sully portraits at the U. S. military academy, West Point. Frank Fowler.
- Scribner's Magazine. 54: 661-4. Nov. '13. II. John Trumbull. John F. Weir.

## III

## EARLY LANDSCAPE SCHOOL

## I. The Hudson river school (a brief sketch).

## a Thomas Cole, 1801-1848.

Cole's works of real importance are his American landscapes, which were a revelation to Americans, as well as to Europeans, of the charm of our native scenery. In the present era of landscape painting, it is difficult to realize the sudden furore which these canvases roused, and the ardent delight with which the early landscapists explored the continent for material.—*Edwina Spencer*.

(1) His life.

(2) His landscapes.

(3) His other work.

(4) Influence on American art.

## b Asher Brown Durand, 1796-1886.

His canvases have a silvery gray tone, very true to what the eye sees on a clear summer day, after the bright light has dulled its sensitiveness to strong color.—*Samuel Isham*.

(1) His engravings.

(2) His landscapes.

(3) Influence on American landscape painting.

## c Frederick Edwin Church, 1826-1900.

The life work of Church does not number many pictures, but each is a masterpiece.—*Caspar Purdon Clarke*.

(1) His canvases.

## d Other painters of this school.

### References

- Caffin. Story of American painting. p. 66-82.  
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 Harper's Magazine. 59: 251-7, 481-90, 673-81. July, Sept., Oct. '79. il. Fifty years of American art. S. G. W. Benjamin.  
 Harper's Magazine. 80: 206-16. Jan. '90. il. Two phases of American art. Mrs. L. C. Lillie.  
 International Studio. 11: sup.13-16. Sept. '00. Frederick E. Church.  
 Outlook. 64: 855. Ap. 14, '00. Frederick E. Church.  
 Scribner's Monthly. 2: 40-3. May '71. Asher Brown Durand. D. O'C. Townley.

## 2. George Inness, 1825-1894.

"America's greatest landscape painter."

It was with color, light, and air that Inness scored his greatest successes.—*John C. Van Dyke*.

There is in all his characteristic works a rich, full, pulsating life, which testifies to his wonderful power of infusing his own exuberant spirit into the inanimate canvas and pigments and making them breathe the very breath of nature. . . . Inness stands for a living embodiment of nature, in which the sun shines with a true and genial warmth, the breeze whispers among the leaves, the clouds float buoyantly aloft or lower over the earth with grim menace of coming tempest, and all is movement, animation, and life.—*William Howe Downes*.

a His life and art education.

b Character and personality.

c Methods of working.

d Influence of the Barbizon painters on Inness.

- e* His portrayal of light, air and color.
- f* His landscapes and their characteristics.
- g* His most noted pictures.
- h* What he stands for in American art.

### *References*

- Caffin. American masters of painting. p. 3-15.  
 Caffin. Story of American painting. p. 134-43.  
 Downes. Twelve great artists. p. 145-50.  
 Hartmann. History of American art. v. 1, p. 94-100.  
 Isham. History of American painting. p. 255-61.  
 McSpadden. Famous painters of America. p. 111-39.  
 Tuckerman. Book of the artists. p. 527-32.  
 Bookman. 31: 254-7. April '10. il. Story of art in America. Arthur Hoeber.  
 Century. 24: 57-64. May '82. il. George Inness. Henry Eckford.  
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 Chautauquan. 50: 370-2. May '08. il. Story of American painting. George Breed Zug.  
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 Critic. 26: 17. Jan. 5, '95. Paintings by the late George Inness.  
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 Current Literature. 33: 662-3. Dec. '02. il. Three great American painters. Charles H. Caffin (Extract from Caffin. American masters of painting).  
 Dial. 53: 42-4. July 16, '12. An intimate view of a great painter. Edward E. Hale, jr.  
 Forum. 18: 301-13. Nov. '04. George Inness: the man and his work. Montgomery Schuyler.  
 Harper's Magazine. 108: 86-7. Dec. '03. il. "The wood-gatherers," by George Inness. W. Stanton Howard.  
 International Studio. 43: sup. 37-43. April '11. il. Remarkable collection of landscapes by the late George Inness. Arthur Hoeber.  
 Masters in Art. 9: 215-54. June '08. il. George Inness.  
 Outlook. 73: 534-44. March 7, '03. il. George Inness. John C. Van Dyke.  
 Scribner's Magazine. 44: 509-12. Oct. '08. George Inness. Reginald Cleveland Cox.

## 3. Martin and Wyant.

a Homer Dodge Martin, 1836-1897.

The most poetic of all American landscape painters.  
—*Charles H. Caffin*.

He was a natural, a born colorist of the first rank, though never a draftsman. More than any single member of the famous Fontainebleau school he expressed poetical moods in his landscapes through the subtle suggestion of colour, apart from the subject, and he did it with the naïveté of a bird that sings because the song is natural to it.—*Mary Inness*.

- (1) His life.
- (2) The elemental quality of his work.
- (3) His skies.
- (4) The message in his pictures.
- (5) His landscapes.
- (6) His most noted pictures.

b Alexander H. Wyant, 1836-1892.

A dreamer of fine dreams in clouds and woodlands, a painter of the earth still moist after rain.—*Mary Inness*.

- (1) His development as an artist.
- (2) His impressionism.
- (3) His landscapes.

#### *References*

- Caffin. American masters of painting. p. 115-26, 143-52.  
 Caffin. Story of American painting. p. 198-213.  
 Hartmann. History of American art. v. 1, p. 90-4.  
 Isham. History of American painting. p. 260-5.  
 Art in America. 2: 301-12. June '14. il. Art of Alexander Wyant. Eliot Clark.  
 Art in America. 3: 66-71. Feb. '15. il. The landscapes of Homer Dodge Martin. Frederic Fairchild Sherman.

Arts and Decoration. 2: 349-51. Aug. '12. il. Alexander H. Wyant. Eleanor Richardson Gage.

Bookman. 31: 256-8. April '10. il. Story of art in America. Arthur Hoeber.

Century. 79: 587-9. Feb. '10. il. Art of Homer Martin. Charles DeKay.

Harper's Magazine. 126: 916-7. May '13. il. "The mussel gatherers," by Homer Martin. W. Stanton Howard.

International Studio. 35: 255-62. Oct. '08. il. Homer Martin: American landscape painter. A. Nathan Meyer.

## IV

## FIGURE AND PORTRAIT PAINTING

## 1. Hunt and Johnson.

*a* William Morris Hunt, 1824-1879.

As a draughtsman no one is better, and this gives him, along with his keen susceptibility, a great power as a portrait painter. He seems to know the whole range of human emotion. The subtlety and tenderness in some of his women's faces, the innocence and pathos of his children, the complexity of the man of the world, the power and impulse of genius—all these we note as we turn from portrait to portrait.—*Maria R. Oakey*.

- (1) Life and art education.
- (2) Foreign influence on Hunt.
- (3) Hunt as a teacher.
- (4) His art.
- (5) His pictures.
- (6) His mural paintings at the Albany capitol.
- (7) Anecdotes of the man Hunt.

*b* Eastman Johnson, 1824-1906.

The list of portraits painted by the late Eastman Johnson reads like the roll-call of American history.—*Edgar French*.

- (1) His life and art education.
- (2) His portraits.
- (3) His work other than portraits.

*References*

- Caffin. Story of American painting. p. 106-10, 125-34.  
Hartmann. History of American art. v. 1, p. 157-62, 166-73.  
Isham. History of American painting. p. 309-15, 341-3.  
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Atlantic. 45: 559-65, 630-40, 753-9; 46: 75-83, April-July '80. Records of W. M. Hunt. Henry C. Angell.

Atlantic. 46: 189-92. Aug. '80. Mr. Hunt's teaching. F. D. Millet.

Book Buyer. 19: 382-6. Dec. '99. il. An American painter's [Hunt's] memorial. Russell Sturgis.

Chautauquan. 49: 86-8, 382-4. Dec. '07, Feb. '08. il. Story of American painting [Hunt]. Edwina Spencer.

Chautauquan. 49: 268-75. Jan. '08. Anecdotes of William Morris Hunt. Helen M. Knowlton.

Harper's Magazine. 61: 161-6. July '80. il. William Morris Hunt. Maria R. Oakey.

International Studio. 34: 106-11. April '08. il. Eastman Johnson. Sadakichi Hartmann.

International Studio. 35: sup. 94-6. Sept. '08. il. Four American painters at the Metropolitan museum [Hunt]. Elisabeth Luther Cary.

Magazine of Art. 5: 485-90. il. A representative American [Johnson]. S. G. W. Benjamin.

Masters in art. 9: 299-338. Aug. '08. il. William Morris Hunt.

New England Magazine, n. s. 10: 685-705. Aug. '94. il. William Morris Hunt. Helen M. Knowlton.

Outlook. 82: 826-7. April 14, '06. Eastman Johnson.

Putnam's Monthly. 2: 533-42. Aug. '07. il. An American painter: Eastman Johnson. Mark Selby.

Scribner's Magazine. 40: 253-6, Aug. '06. Eastman Johnson—his life and works.

Scribner's Magazine. 40: 263-74. Sept. '06. il. Eastman Johnson, painter. William Walton.

Scribner's Magazine. 57: 125-8. Jan. '15. il. Memorial exhibition of the works of William Morris Hunt. Philip L. Hale.

World's Work. 13: 8307-23. Dec. '06. il. An American painter of three historical epochs [Johnson]. Edgar French.

## 2. Elihu Vedder, 1836-

Because he paints, not for display alone, nor for amusement, but to reveal a vision which to him is beautiful, his grim earnestness impresses the mind, and his strange weird chimeras take a permanent place in memory.—*William Howe Downes.*

a His life.

b His personality.



- c His imagination and mysticism.
- d His illustrations for the "Rubáiyát."
- e His murals at the Library of Congress and elsewhere.
- f His other work.

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- Caffin. Story of American painting. p. 171-4.
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- Outlook. 96: 693-8. Nov. 26, '10. Elihu Vedder in Rome. Ferris Greenslet.
- Scribner's Magazine. 17: 156-64. Feb. '95. il. Recent work of Elihu Vedder. W. C. Brownell.
- Scribner's Monthly. 21: 111-24. Nov. '80. il. Elihu Vedder. Charles de Kay.
- World's Work. 19: 12458-70, 12559-70, 12684-94, 12815-24. Jan.-April. '10. il. Reminiscences of an American painter. Elihu Vedder.

## V

FIGURE AND PORTRAIT PAINTING (*Continued*)

## I. Edwin Austin Abbey, 1852-1911.

His canvases stand before the public eye, large in style, yet filled with a wealth of detail, the product of a painter who has fused the good qualities of those painters who set down from memory forms noted in instantaneous flashes of sight, with the best of those who sacrifice themselves to minute delineation. And consequently, through a process of telling things past, he produces effective, tangible signs of the extraordinary visual images floating in the poetic fire of his mind.—*Homer Saint-Gaudens*.

*a* His life.

*b* His character and personality.

*c* His evolution as an artist.

*d* His color and technique.

*e* Abbey as a costume painter.

*f* Abbey "the painter of the past" and the story teller.

*g* His drawings.

*h* His water colors.

*i* His mural paintings at the Boston public library and at the Harrisburg capitol.

*j* His Shakespeare illustrations.

*k* His other work.

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- King. American mural painting. p. 110-23.
- McSpadden. Famous painters of America. p. 303-26.
- Arts and Decoration. 2: 60-2. Dec. '11. il. Edwin Austin Abbey. G. Mortimer Marke.
- Bookman. 34: 24-34. Sept. '11. il. Edwin A. Abbey. Arthur Hoeber.
- Craftsman. 21: 11-22. Oct. '11. il. Edwin Austin Abbey: the man and his work. Louis A. Holman.
- Current Literature. 51: 319-22. Sept. '11. il. American artist who won distinction on two continents.
- Harper's Magazine. 100: 875-84. May '00. il. Art of E. A. Abbey. Henry Strachey.
- Harper's Weekly. 55: 8-9. Aug. 12, '11. il. Abbey and his art. Charles de Kay.
- International Studio. 17: sup. 79-81. July '02. Recent mural decorations at Boston.
- International Studio. 44: sup. 55-62. Oct. '11. il. Edwin Austin Abbey, illustrator, painter, decorator. Arthur Hoeber.
- Magazine of Art. 23: 145-53, 193-8, 247-53. Jan.-March '99. il. Edwin Austin Abbey. M. H. Spielmann.
- Nation. 94: 69-70. Jan. 18, '12. From Reynolds to Abbey. N. N.
- Review of Reviews. 44: 300-4. Sept. '11. il. Edwin Austin Abbey, America's greatest illustrator. Ernest Knaufft.
- Scribner's Magazine. 18: 135-47. Aug. '95. il. Pastels of Edwin A. Abbey. F. Hopkinson Smith.
- Scribner's Magazine. 44: 656-68. Dec. '08. il. Abbey's latest mural paintings. Royal Cortissoz.
- Scribner's Magazine. 51: 1-16. Jan. '12. il. Abbey's last mural paintings. Royal Cortissoz.
- World's Work. 16: 10191-204. May '08. il. Edwin Austin Abbey. Homer Saint-Gaudens.

## 2. Brush, Thayer, Dewing and Chase.

### a George de Forest Brush, 1855-

It is as a painter of ideas that he is significant.—  
*Charles H. Caffin.*

- (1) The man and his craftsmanship.
- (2) His Indians.
- (3) His other work.

*b* Abbott H. Thayer, 1849-

Abbott H. Thayer merits his inimitable position as a painter of the essential spirit of man, since no one has fathomed deeper than he the mystery of infusing concrete human beauty with the most elusive of divine significance.—*Critic*.

- (1) His life and art education.
- (2) His paintings.
- (3) His mural work.
- (4) The message in his work.

*c* Thomas W. Dewing, 1851-

It is impossible that anyone could catch the personal touch in his work, repeat the loveliness of his women, or bring back the glimmer and the poetic vagueness of the meadows in which they are so often set.—*Royal Cortissoz*.

- (1) His skill as a draughtsman.
- (2) Characteristics of his work.
- (3) His portrait and figure painting.
- (4) His other work.

*d* William Merritt Chase, 1849-

Through all the varied works there runs the same spirit, the same individuality, sometimes almost hidden, sometimes breaking out in a new form, a spirit delighting in the external aspect of things, with all their infinite variations, and also in all the cleverness and skill of craftsmanship. . . . Among our painters there is no other who is so purely a painter. He delights in the technical exercise of his art.—*Samuel Isham*.

- (1) Life of Chase.
- (2) Art education and early work.
- (3) His style.

- (4) His work as a teacher.
- (5) His still life.
- (6) His portraits.
- (7) His other work.

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- McSpadden. Famous painters of America. p. 329-54 [Chase].
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C. P. Townsley.
- Cosmopolitan. 32: 594-6. April '02. il. Some American figure painters. Kenyon Cox.
- Critic. 46: 422-3. May '05. il. Abbott H. Thayer.
- Critic. 47: 134-5. Aug. '05. il. George de Forest Brush.
- Critic. 48: 418-19. May '06. il. Thomas W. Dewing.
- Harper's Magazine. 78: 549-57 March '89. il. William M. Chase, painter. Kenyon Cox.
- Harper's Magazine. 87: 3-14. June '93. il. An artist's summer vacation [Chase]. John Gilmer Speed.
- Harper's Magazine. 91: 166-72. July '95. il. Some imaginative types in American art [Dewing]. Royal Cortissoz.
- Harper's Magazine. 116: 714-24. April '08. il. Art of Thomas W. Dewing. Charles H. Caffin.
- House Beautiful. 25: 49-52. Feb. '09. il. William Merritt Chase. James William Pattison.
- International Studio. 12: 151-8. Jan. '01. il. An American painter: William M. Chase. Ernest Knauff.
- International Studio. 33: sup.81-9. Jan. '08. il. Abbott H. Thayer. Homer Saint-Gaudens.
- International Studio. 34: sup.47-56. April '08. il. George de Forest Brush. Minna C. Smith.
- International Studio. 39: sup.29-36. Dec. '09. il. William Merritt Chase, a typical American artist. William Howe Downes.
- Outlook. 94: 229-30. Jan. 29, '10. The Chase expedition.
- Review of Reviews. 36: 693-4. Dec. '07. il. American painting today [Chase]. Ernest Knauff.

## VI

## JAMES ABBOTT McNEILL WHISTLER, 1834-1903

*Whistler stands supreme—first as a colorist, secondly as a painter of portraits, thirdly as an etcher and lithographer.—Arthur Jerome Eddy.*

*Of all modern painters he is the only one who completely realised that a picture is part of the decoration of a wall, and of the wall of a modern home. In speaking of Whistler's pictures, though nothing so merely and so wholly pictorial was ever done, it is musical terms that come first to one's mind. Every picture has a purity of tone like that of the finest violin playing.—Arthur Symons.*

- I. Whistler the man.
  - a Early life and education.
  - b West Point days and student days.
  - c Later life.
  - d Home life.
  - e Eccentricities, personal traits and egotism.
  - f His conversation, stories and wit.
  - g Anecdotes of Whistler.
  - h His writings especially "The gentle art of making enemies."
  - i His controversies.
2. Whistler the artist.
  - a His earliest art work.
  - b His theory of art.
  - c His observation.
  - d His tone.
  - e His genius.
  - f The suggestion in his pictures.
  - g His influence.
  - h The Whistler exhibitions.

## VII

JAMES ABBOTT MCNEILL WHISTLER (*Continued*)

1. Whistler the painter and decorator.
  - a Whistler as a colorist.
  - b As a decorator.
  - c His peacock room.
  - d His pastels.
  - e His water colors.
  - f His oil paintings.
  - g His portraits.
  - h His butterflies.
  - i His famous paintings.
  - j His rank as a painter.
2. Whistler the etcher, lithographer and teacher.
  - a Whistler at work.
  - b Whistler in his studio.
  - c Whistler as a teacher and the Whistler academy.
  - d His lithographs.
  - e His etchings.
  - f His method of printing etchings.
  - g His nocturnes.
  - h His famous etchings.
  - i His rank as an etcher and lithographer.

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- Architectural Record. 15: 467-81. May '04. il. Art of Whistler. Kenyon Cox.
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- Bookman. 36: 109-12. Oct. '12. il. The Whistler legend [Whistler's quarrels].
- Bookman. 36: 158-64. Oct. '12. il. The triumph of Whistler. Joseph Pennell.
- Book Buyer. 17: 113-15. Sept. '08. il. Whistler at West Point. Thomas Wilson.
- Brush and Pencil. 12: 304-59. Aug. '03. il. [A Whistler number.]
- Century. 73: 19-28. Nov. '06. il. Whistler's academy of painting. Cyrus Cuneo.
- Century. 73: 207-18. Dec. '06. il. With Whistler at Venice. Otto H. Bacher.
- Century. 74: 100-11. May '07. il. Stories of Whistler. Otto Bacher.
- Century. 75: 928-32. April '08. il. Recollections of Whistler while in the office of the United States coast survey. J. Ross Key.
- Century. 80: 218-26. June '10. The two Whistlers: recollections of a summer with the great etcher. William M. Chase.
- Century. 80: 736-41. Sept. '10. il. Whistler's first drawings: unpublished sketches made at West Point. Ida Clifton Hinshaw.
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- Century. 86: 694-6. Sept. '13. A visit to Whistler. Maria Torrilhon Buel.
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- Critic. 43: 254-6. Sept. '03. il. Whistler's butterflies. Annie Nathan Meyer.
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- Current Literature. 35: 310-15. Sept. '03. il. James A. McNeill Whistler.
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- Forum. 52: 338-55. Sept. '14. Whistler; artist and bantam. Frank Harris.
- Independent. 56: 131-6. Jan. 21, '04. il. My friend Whistler. Edmund H. Wuerpel.
- International Quarterly. 10: 156-64. Oct. '04. James A. McNeill Whistler. Harper Pennington.
- International Studio. 20: sup. 153-6. Sept. '03. James McNeill Whistler.
- International Studio. 20: 236-45. Oct. '03. il. James McNeill Whistler: his art and influence. A. L. Baldry.
- International Studio. 20: 245-57. Oct. '03. il. Reminiscences of Whistler. Mortimer Menpes.
- International Studio. 21: 2-10. Nov. '03. il. The oil painting of James McNeill Whistler. Oswald Sickert.
- International Studio. 21: 10-21. Nov. '03. il. Mr. Whistler as a lithographer. T. R. Way.
- International Studio. 21: 96-107. Dec. '03. il. Whistler in Venice. William Scott.
- International Studio. 21: 208-18. Jan. '04. il. A few of the various Whistlers I have known. G. H. Boughton.
- International Studio. 23: 7-12. July '04. il. Whistler in Belgium. Octave Maus.
- International Studio. 25: 224-35. May '05. il. The international society's Whistler exhibition.
- International Studio. 25: 237-41. May '05. il. Reminiscences of the Whistler academy. Mary Augusta Millikin.

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- World's Work. 6:3922-5. Sept. '03. Art of Mr. Whistler. Frank Jewett Mather, jr.
- World's Work. 9:5993-4. March '05. How Whistler posed for John W. Alexander.

## VIII

## JOHN LA FARGE, 1835-1910

*If America were forced to select a champion and upon his work rest her claim for artistic recognition, that champion would undoubtedly be John La Farge.—Frederick Steymetz Lamb.*

*Color is La Farge's sole instrument; on it he plays new airs, improvises the most intoxicating songs. His touch is magic. . . . There have been other colorists, but they were not like La Farge, and he is not like them. No one can say La Farge is like this, that or the other Old Master. He is the New Master and he is unique.—William Howe Downes.*

1. La Farge the man.
  - a His early life and environment.
  - b His art education.
  - c His later life.
  - d His personality and character.
  - e His literary work.
  - f His evolution as an artist.
  - g The influence of his religious temperament on his work.
  - h His genius and individuality.
2. La Farge the artist.
  - a Characteristics of his art.
  - b His skill as a draughtsman.
  - c His coloring.
  - d His Japanese and South sea studies.
  - e His capacity as a master decorator.
  - f His work as an artist in glass.
  - g His landscapes.

*h* His mural paintings.

*i* His most noted works.

*j* His influence and place in American art.

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an appreciation. Frank Jewett Mather, jr.

## IX

## JOHN SINGER SARGENT, 1856-

*He gives us personality in a single epitomizing flash.—Christian Brinton.*

*Sargent is always himself—John Sargent, painter—quite cool and in the full possession of his powers, with the most wonderful eye and hand for receiving and recording impressions of the look of things that are now to be found in the world.—Nation.*

*Sargent is the most spirited, dashing and brilliant of portrait painters. The supreme quality of his style is its ease and spontaneity. He has attained the acme of freshness, so that his works seem to have the morning dew upon them; they exclude the idea of effort or fatigue; they are like the flowers of the incense-breathing morn. There is a newness in his pictures that even Time must respect.—William Howe Downes.*

1. Sargent the man.
  - a Ancestry and boyhood.
  - b Art education and student days.
  - c French and foreign influence on his work.
  - d His life abroad.
  - e His personality.
  - f His understanding of human nature.
2. Sargent the artist.
  - a His method of work.
  - b His technique.
  - c His imaginative power.
  - d His water colors.
  - e His portraits and their characteristics.
  - f His portraits of children.
  - g His mural paintings at the Boston public library.
  - i His other work.

*j* Prices of "Sargents."

*k* His most noted pictures.

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 Nineteenth Century. 49: 1022-7. June '01. Mr. Sargent at the Royal academy. H. Hamilton Fyfe.

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- World's Work. 7: 4099-116. Nov. '03. il. John S. Sargent, the greatest contemporary portrait painter. Charles H. Caffin.
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## X

## LANDSCAPE PAINTING

## 1. George Fuller, 1822-1844 (a brief paper).

His art was of himself, truly an ingredient, nourished, disciplined, chastened, always sweetly wholesome, modest and noble, like his life.—*Charles H. Caffin*.

*a* His life and character.

*b* His artistic career.

*c* His pictures.

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Atlantic. 54: 424-6. Sept. '84. George Fuller.

Century. 27: 226-36. Dec. '83. il. George Fuller. M. G. van Rensselaer (Almost the same as chapter in Van Rensselaer. Six portraits).

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International Studio. 35: sup.92-4. Sept. '08. il. Four American painters in the Metropolitan museum. Elisabeth Luther Cary.

Magazine of Art. 12: 349-54. il. George Fuller, painter. Charles de Kay.

## 2. Winslow Homer, 1836-1910.

His work viewed in its ensemble appears like a new hymn to the sea.—*Henry Reuterdaahl*.

Winslow Homer is an absolutely original and national artist. . . . His style comports with his subjects: out-of-doors Americans, big, rough, sturdy, and true-hearted men, sailors, soldiers, pioneers, fishermen, farmers, "in their habits as they live,"—the stuff out of which the nation is made. . . . He shows them conquering the elements, heroic, modest, grand, un-

conscious. . . . Never since art was born did any painter tell such thrilling tales of the sea and of those who go down to sea in ships. . . . He stands alone in his mastery of one of the most difficult of themes, the ocean in action.—*William Howe Downes.*

- a* Homer's life and personality.
- b* His isolation.
- c* Manner of painting and strength of treatment.
- d* Mastery of design and skill in portraying nature.
- e* The primitivism of his art.
- f* His water colors.
- g* His marine work and his fisher-folk.
- h* His other work.
- i* His most noted pictures.
- j* His place as a marine painter.

#### *References*

- Caffin. American masters of painting. p. 71-80.  
 Caffin. Story of American painting. p. 234-7.  
 Downes. Life and works of Winslow Homer.  
 Downes. Twelve great artists. p. 105-25.  
 Hartmann. History of American art. v. 1, p. 193-200.  
 Isham. History of American painting. p. 350-8.  
 McSpadden. Famous painters of America. p. 169-89.  
 Art in America. 2: 404-15. Oct. '14. il. Water colors of Winslow Homer. Kenyon Cox.  
 Century. 27: 13-21. Nov. '83. il. An American artist in England. M. G. van Rensselaer (Almost the same as chapter in Van Rensselaer. Six portraits).  
 Century. 58: 651-3. Sept. '99. il. A painter of the sea: two pictures by Winslow Homer. William A. Coffin.  
 Craftsman. 20: 8-18. April '11. il. Winslow Homer: an appreciation from a sea-going point of view. Henry Reuterdaahl.  
 Critic. 43: 548-52. Dec. '03. il. American painters of the sea. Charles H. Caffin.  
 Critic. 46: 322-3. April '05. il. Winslow Homer.  
 Current Literature. 45: 54-7. July '08. il. Great painter of the ocean.

- Dial. 58:333-5. Nov. 29, '15. Our painter of the sea and the shore. Edward E. Hale.
- Forum. 54:670-2. Dec. 15. Modern American painters. Willard Huntington Wright.
- Harper's Magazine. 120:574-5. March '10. il. "A northeaster," by Homer Winslow. W. Stanton Howard.
- Harper's Weekly. 54:13. Oct. 22, '10. il. Some recollections of Winslow Homer. J. Eastman Chase.
- International Studio. 34:sup.125-36. June '08. il. Winslow Homer. Leila Mechlin.
- Nation. 91:308-9. Oct. 6, '10. Winslow Homer.
- Nation. 92:225-7. March 2, '11. Art of Winslow Homer. Frank Jewett Mather, jr.
- Nation. 94:19-20. Jan. 4, '12. Life and works of Winslow Homer, by William Howe Downes.
- Outlook. 96:338-9. Oct. 15, '10. Winslow Homer.
- Outlook. 97:341-2. Feb. 18, '11. Great American painter.
- Review of Reviews. 38:102-3. July '08. il. Winslow Homer's rank in American painting.
- Scribner's Magazine. 33:638-40. May '03. Exponent of design in painting. Frank Fowler.
- Scribner's Magazine. 49:9-23. Jan. '11. il. Winslow Homer. Christian Brinton.
- Scribner's Magazine. 56:377-88. Sept. '14. il. Art of Winslow Homer. Kenyon Cox.
- World's Work. 21:14009-17. Feb. '11. il. Winslow Homer, a painter of the sea. Arthur Hoeber.

## XI

LANDSCAPE PAINTING (*Continued*);

## RECENT FIGURE AND PORTRAIT PAINTING

## I. Hassam, Ranger, Tryon, Twachtman, Walker.

## a Childe Hassam, 1859-

Mr. Hassam is a designer with a sense of balance and of classic grace almost equal to that of Corot, and he uses the impressionist method to express otherwise the shimmer of delicate foliage that Corot loved.—*Kenyon Cox.*

- (1) His methods.
- (2) His water colors.
- (3) His oil paintings.

## b Henry W. Ranger, 1858-

A quality has come into his work, . . . an indefinable charm, a breadth, a dignity, a certain commanding fascination that thrills and holds, and will not be denied. He has learnt to lose paint as paint, and to regain it as air and light and colour, combining unity of vision with music of touch.—*Harold W. Bromhead.*

- (1) His work as an artist.
- (2) His water colors.

## c Dwight W. Tryon, 1849-

It is his belief that true art never enforces itself upon the beholder, but drifts as quietly as it does irresistably into the mind.—*Royal Cortissoz.*

- (1) His technique.
- (2) His landscapes.
- (3) His other work.

*d* John H. Twachtman, 1853-1902.

His was surely the work of a painter—a man's work. You felt the virile line. It was in his clouds and tree forms, in his stone walls and waterfalls, in his New England hillsides, and in the snow clinging to the roof of an old barn or edging the hemlock pool.—*Childe Hassam*.

(1) His work and his methods of painting.

(2) His landscapes.

*e* Walker, Horatio, 1858-

Besides the quality of force in Walker and his art, there is the other one of persuasiveness.—*Charles H. Caffin*.

(1) His character.

(2) His coloring.

(3) His landscapes and other work.

#### References

- Caffin. American masters of painting. p. 155-82.  
 Caffin. Story of American painting. p. 212-14, 223-4, 276-84, 379-80.  
 Hartmann. History of American art. v. 1, p. 240-7.  
 Isham. History of American painting. p. 454-7, 492-6.  
 Arts and Decoration. 1: 63-5. Dec. '10. il. Walker, painter of American peasants. J. Nilsen Laurvik.  
 Canadian Magazine. 18: 494-500. April '02. il. Horatio Walker and his art. M. L. Fairbairn.  
 Century. 70: 636. Aug. '05. Henry Ward Ranger. Arthur Hoeber.  
 Craftsman. 14: 138-45. May '08. il. Art of Horatio Walker. Marion Winthrop.  
 Forum. 52: 245-8. Aug. '14. John H. Twachtman. John Cournos.  
 Harper's Magazine. 91: 170-5. July '05. il. Some imaginative types in American art [Dwight W. Tryon]. Royal Cortissoz.  
 Harper's Magazine. 117: 947-56. Nov. '08. il. Art of Horatio Walker. Charles H. Caffin.  
 International Studio. 29: sup.33-44. Aug. '06. il. Henry W. Ranger. Harold W. Bromhead.  
 International Studio. 29: 267-70. Sept. '06. il. Childe Hassam.

International Studio. 39: 3-14. Nov. '09. il. Contemporary landscape painting. Leila Mechlin.

International Studio. 45: sup.29-36. Dec. '11. il. Childe Hassam—a Puritan. Israel L. White.

International Studio. 57: sup.83-6. Jan. '16. il. The ambidextrous Childe Hassam. Charles L. Buchanan.

Nation. 101: 698-9. Dec. 9, '15. Etchings of Childe Hassam.

North American. 176: 554-62. April '03. John H. Twachtman: an estimation.

## 2. John White Alexander, 1856-1915.

Alexander possessed great technical ability. His paintings show beauty of composition, still greater beauty of line; but to me the most interesting feature is the quality of his large areas of shadow, which though flat and thinly painted, are never naked or unfinished but full of implied detail. . . . It was native to him that all painting should be decorative. So every canvas had its color scheme, seldom vivid, always refined, consistent, restrained.—*Howard Russell Butler.*

*a* His life and personality.

*b* His method of work.

*c* His work as an illustrator and decorator.

*d* His portraits and their characteristics.

*e* His mural paintings.

*f* His other work.

### References

Caffin. Story of American painting. p. 259, 318.

Hartmann. History of American art. v. 2, p. 173-6.

King. American mural painting. p. 184-8.

Arts and Decoration. 1: 146-9. Feb. '11. il. John W. Alexander. Charles H. Caffin.

Critic. 35: 609-15. July '99. il. John White Alexander, portrait painter, decorator, illustrator.

Critic. 46: 328-9. March '05. il. John W. Alexander.

Craftsman. 10: 46-53. April '06. il. John W. Alexander, artist. P. T. Farnsworth.

- Current Literature. 42: 639-42. June '07. il. Portrayal of Pittsburg's labor travail.
- Everybody's Magazine. 21: 424-5. Sept. '09. il. "Study in black and green" painted by John W. Alexander. Caspar Purdon Clarke.
- Harper's Magazine. 99: 694-704. Oct. '99. il. John W. Alexander. Armand Dayot.
- Harper's Magazine. 114: 845-56. May '07. il. New mural decorations of John W. Alexander. Charles H. Caffin.
- International Studio. 11: 71-7. Aug. '00. il. An American painter in Paris: John W. Alexander. Gabriel Mourey.
- International Studio. 34: sup.85-96. May '08. il. John W. Alexander. Arthur Hoeber.
- International Studio. 42: 179-83. Jan. '11. il. Mural decoration in America. Selwyn Brinton.
- Literary Digest. 50: 1466-7. June 19, '15. il. John W. Alexander.
- Outlook. 91: 522-3. March 6, '09. Mr. Alexander's pictures.
- Outlook. 95: 170-8. May 28, '10. il. John W. Alexander, painter. Elbert F. Baldwin.
- Outlook. 110: 298-9. June 9, '15. John W. Alexander.
- Scribner's Magazine. 25: 340-8. March '99. il. Portraits of John W. Alexander. Harrison S. Morris.
- Scribner's Magazine. 45: 45-57. Jan. '09. il. Alexander's decorations in the Carnegie institute, Pittsburg. William Walton.
- Scribner's Magazine. 58: 385-8. Sept. '15. John White Alexander: the man and his work.
- World's Work. 9: 5682-98. Jan. '05. il. John W. Alexander. Charles H. Caffin.

## XII

RECENT FIGURE AND PORTRAIT PAINTING (*Continued*)

## I. Two women artists: the Misses Beaux and Cassatt.

*a* Cecilia Beaux, 1863-

She must be accounted one of the few portrait painters of either sex whom the world unhesitatingly accepts as of the very first order.—*Hampton's Magazine*.

"After the manner of certain old masters this artist seems to have rendered the haunting quality of the human eye. In each of her faces the eyeballs have a strange acuteness of vision, and this look constantly pursuing us, varies nevertheless with the age and the sex—surprised and delighted in the children, strange and with a deep troubling fixity in the portrait of the young girl in a reverie, it becomes harder, of a lesser radiation, but singularly sharp and piercing in the masculine model whose features Mlle. Beaux has so firmly designed."

(1) Her life.

(2) Her way of painting.

(3) Her portraits.

*b* Mary Cassatt, 1855-

In her portrayal of the various manifestations of maternal love, she has attained a height almost unapproached by her contemporaries of either sex.—*Elizabeth Anna Semple*.

No one else ever portrayed childhood as Miss Cassatt: no one else has observed and made their own the thousand and one little gestures of babyhood.—*Current Literature*

(1) Her life and personality.

(2) Her portraits.



### (3) Miss Cassatt as a painter of mothers and children.

#### *References*

- Hartmann. History of American art. v. 1, p. 288-90.  
 Arts and Decoration. 3: 265-7. June 13. il. Mary Cassatt and her work. Clara MacChesney.  
 Century. 57: 740-1. March '99. il. Mary Cassatt. Arthur Hoeber.  
 Craftsman. 19: 540-6. March '11. il. Mary Cassatt's achievement: its value to the world of art.  
 Critic. 47: 38-9. July '05. il. Cecilia Beaux.  
 Current Literature. 46: 167-70. Feb. '09. il. The most eminent of living American women painters [Mary Cassatt].  
 Good Housekeeping. 50: 140-6. Feb. '10. il. Mother and child: the theme developed in the art of Mary Cassatt. Gardner Teall.  
 Good Housekeeping. 58: 152-8. Feb. '14. il. Painting health and sanity [Mary Cassatt]. Elisabeth Luther Cary.  
 Hampton's Magazine. 25: 832-4. Dec. '10. The painter of Cynthia.  
 Harper's Bazar. 45: 490-1. Nov. '11. il. Mary Cassatt's art. Elizabeth Anna Semple.  
 Harper's Magazine. 123: 596-7. Sept. '11. il. "Mother and child," by Mary Cassatt. W. Stanton Howard.  
 International Studio. 27: sup.1-7. Nov. '05. il. Miss Cassatt and certain etchings. Christian Brinton.  
 International Studio. 41: sup.3-10. July '10. il. Art of Cecilia Beaux. Leila Mechlin.  
 Scribner's Magazine. 19: 353-61. March '96. il. Mary Cassatt. William Walton.  
 Scribner's Magazine. 22: 477-85. Oct. '97. il. Cecilia Beaux. William Walton.  
 World To-Day. 21: 1659-62. Jan. '12. il. America's world-famous woman artist. Gardner Teall.

### 2. Henri, Melchers, and others.

#### *a* Robert Henri, 1865-

The dominant qualities of Henri's art are simplicity and almost passionate sincerity. He does not dodge, pose or juggle with his materials, but works straight to a living climax, and when that is achieved he stops, sacrificing a pretty "finish" every time for vitality and spontaneity. His women breathe and smile at you out

of seeing eyes. His men lose nothing of their native dignity and masculinity by translation through Henri paint.—*Charles Wisner Barrell.*

- (1) His life.
- (2) His portraits.
- (3) His other work.

*b* Gari Melchers, 1860-

Gari Melchers paints as inevitably as he breathes—one might almost say as involuntarily, but for the superb craftsmanship, the breadth of handling and the evidence in his canvases of keen intellectual concentration upon the subject in hand.—*Hampton's Magazine.*

- (1) Art education of Melchers.
- (2) Life in Holland.
- (3) Characteristics as an artist.
- (4) His portraits.
- (5) His children.
- (6) His other work.

*c* Frank W. Benson, Robert Reid, J. Alden Weir and Irving R. Wiles.

#### *References*

- Caffin. Story of American painting. p. 344-50, 353-4.  
 Brinton. Modern artists. p. 211-25.  
 Arts and Decoration. 1: 195-7. March '11. il. The spontaneous gaiety of Frank W. Benson's work. William Howe Downes.  
 Arts and Decoration. 1: 402-4. Aug. '11. il. The varied work of Irving R. Wiles. Dana Carroll.  
 Arts and Decoration. 2: 13-15. Nov. '11. il. Robert Reid, decorative impressionist. Christian Brinton.  
 Arts and Decoration. 2: 213-15. April '12. il. Robert Henri—realist and idealist. Guy Pène Du Bois.  
 Book Buyer. 11: 387-90. Sept. '04. il. Book illustrators. Irving R. Wiles. P. G. Hamerton, jr.  
 Century. 82: 521-30. Aug. '11. il. Little ships. Dana H. Carroll.

- Cosmopolitan. 55:4-9. June '13. il. Gari Melchers: a painter of realities. Charles Henri Meltzer.
- Craftsman. 7:699-712. March '05. il. Mural paintings by Robert Reid in the Massachusetts state house. Irene Sargent.
- Craftsman. 18:347-53. June '10. il. Irving W. Wiles: distinctive American portrait painter.
- Craftsman. 20:111-12. April '11. Gari Melcher's paintings.
- Craftsman. 21:454-5. Jan. '12. Robert Henri's paintings of Monhegan island.
- Critic. 49:130-1. Aug. '06. il. Robert Henri.
- Current Literature. 52:464-8. April '12. il. Robert Henri, an apostle of artistic individuality.
- Hampton's Magazine. 26:652-3. May '11. A distinguished American painter [Gari Melchers].
- Harper's Magazine. 114:430-9. Feb. '07. il. The art of Gari Melchers. Christian Brinton.
- Harper's Magazine. 119:105-14. June '09. il. The art of Frank W. Benson. Charles H. Caffin.
- Harper's Magazine. 125:706-7. Oct. 12. il. "The blue kimona," by Robert Henri. W. Stanton Howard.
- Harper's Magazine. 127:536-7. Sept. '13. il. "Lizzie Lynch," by J. Alden Weir. W. Stanton Howard.
- Independent. 64:1427-32. June 25, '08. Robert Henri—"revolutionary." Charles Wisner Barrell.
- International Studio. 30:182-3. Dec. '06. il. Robert Henri.
- International Studio. 31:11-18. March '07. il. Gari Melchers. Arthur Hoeber.
- International Studio. 35:sup.99-106. Oct. '08. The work of Frank W. Benson. Minna C. Smith.
- International Studio. 36:113-22. Feb. '09. il. Robert Reid and his work. Henry W. Goodrich.
- International Studio. 39:185-94. Jan. '10. il. Some American figure painters. Leila Mechlin.
- International Studio. 48:sup.27-33. Dec. '12. il. Gari Melchers—painter. J. Nilsen Laurvik.
- International Studio. 56:239-41. Oct. '15. il. Three painters of the New York school. John Cournos.
- Review of Reviews. 34:40-2. July '06. il. The Wiles portraits of President Roosevelt, Dr. Butler and Professor Burgess.
- Scribner's Magazine. 59:129-32. Jan. '16. il. J. Alden Weir. Howard Russell Butler.
- World's Work. 15:10092-105. April '08. il. Gari Melchers. C. Lewis Hind.

## XIII

## MURAL PAINTING

## I. General survey.

- a Beginning and growth of mural painting in the United States.
- b American history and mural painting.
- c The Library of Congress.
- d Murals in other public buildings.
- e Noted examples of murals in private buildings.

*References*

- Caffin. Story of American painting. p. 304-31.
- Hartmann. History of American art. v. 2, p. 226-36.
- King. American mural painting.
- Architectural Record. 13: 322-34. April '03. il. William B. van Ingen, mural painter. Charles de Kay.
- Bookman. 28: 127-39. Oct. '08. il. Beginning and growth of mural painting in America. Charles H. Caffin.
- Chautauquan. 50: 229-47. April '08. il. Contemporary mural painting. George Breed Zug.
- Craftsman. 9: 811-18. March '06. il. Beautiful interior of the Minnesota state capitol. Grace Whitworth.
- Craftsman. 10: 54-66. April '06. il. Mural painting and the nation's development.
- Craftsman. 21: 378-85. Jan. '12. il. Everett Shinn's paintings of labor in the new city hall at Trenton, N. J.
- House Beautiful. 37: 12-17. Dec. '14. il. The Herter decorations. Samuel Howe.
- International Studio. 24: sup.57-61. Jan. '05. il. Mural decorations of C. Y. Turner at Baltimore. James W. Pattison.
- International Studio. 32: sup.2-13. July '07. il. The work of Kenyon Cox. Minna C. Smith.
- International Studio. 42: 175-90. Jan. '11. il. Mural decoration in America. Selwyn Brinton.
- International Studio. 51: sup.187-92. Feb. '14. il. Mural decoration in the state capitol of Wisconsin, painted by Hugo Ballin. Ada Rainey.
- International Studio. 52: sup.37-42. April '14. il. Seven murals by Albert Herter. Charles de Kay.

International Studio. 57: sup.44-6. Dec. '15. il. Murals at Madison, Wisconsin—four historical paintings by Albert Herter for the Supreme court. Charles de Kay.

Review of Reviews. 34: 689-97. Dec. '06. il. American history and mural painting. Edward Hale Brush.

Scribner's Magazine. 40: 637-40. Nov. '06. Mural painting in this country since 1898. William Walton.

Scribner's Magazine. 41: 509-12. April '07. il. Mr. Van Ingen's lunettes in the Harrisburg state house. Russell Sturgis.

Scribner's Magazine. 45: 253-6. Feb. '09. il. Mural decoration in the American museum of natural history. William Walton.

Scribner's Magazine. 46: 125-8. July '09. il. Mr. Van Ingen's new mural decorations in Chicago. William Walton.

## 2. Blashfield, Millet, Oakley.

### a Edwin H. Blashfield, 1848-

Edwin Howland Blashfield has won his place in the fore of mural decorators through an elevation of thought and execution, a love of beauty and the simple forms of symbolism, a knowledge of the possibilities of his craft and a care for its limitations in relation to the surrounding architecture.—*Homer Saint-Gaudens*.

- (1) His life and art education.
- (2) His drawing, color, composition and ideals.
- (3) His development as a mural painter.
- (4) His murals.

### b Frank D. Millet, 1846-

Mr. Millet's art has that certainty which comes not merely of practice in its mechanics, but of a balanced temperament, of calm seeing, of a healthy man's pleasure in color, of fluency in line and harmonious grouping. Yet while his work has forthright quality as expression, it has the charm of suavity and brightness as story.—*C. M. Skinner*.

- (1) His life career and personality.
- (2) His paintings.

(3) His mural paintings.

(4) His other art work.

c Violet Oakley, 1874-

Not the conventional allegory nor the accepted code of decorations could speak the emotions she felt. She must say what was in her with her whole soul and in the medium God had given her.—*Harrison S. Morris.*

(1) Her life and personality.

(2) Her illustrations.

(3) Her stained glass.

(4) Her mural paintings.

(5) Her work at the Harrisburg capitol.

#### *References*

King. American mural painting.

Architectural Record. 22:455-68. Dec. '07. il. Violet Oakley, an appreciation. Caryl Coleman.

Architectural Record. 24:98-108. Aug. '08. il. F. D. Millet's decorations in the Baltimore custom house. Leila Mechlin.

Book Buyer. 24:294-9. May '02. il. Violet Oakley. Harrison S. Morris.

Century. 70:265-8. June '05. il. Violet Oakley's mural decorations. Harrison S. Morris.

Century. 79:898-902. April '10. Four decorations symbolic of law by Edwin Blashfield (pictures only).

Century. 81:734-8. March '11. il. New motive in decoration: Miss Oakley's paintings for a private house. Harrison S. Morris.

Craftsman. 15:426-35. Jan. '09. il. Ships of all ages in F. D. Millet's mural decorations in the Baltimore custom house. Leila Mechlin.

Good Housekeeping. 54:470-7. April '12. il. Violet Oakley and her vision of life. Charles Henry Caffin.

International Studio. 13:26-36. March '01. il. An American decorator: Edwin H. Blashfield. Ernest Knaufft.

International Studio. 24:sup.87-91 Feb. '05. il. Blashfield's mural decorations in the capitol of Minnesota. James W. Pattison.

International Studio. 32:sup.110-20. Oct. '07. il. Domestic pictures of Frank D. Millet. Charles M. Skinner.

- International Studio. 35: sup.69-79. Sept. '08. il. Edwin Howland Blashfield. Homer Saint-Gaudens.
- International Studio. 43: sup.53-60. May '11. il. E. H. Blashfield's mural decorations for the Hudson county and Youngstown court houses. William Walton.
- Scribner's Magazine. 37: 381-4. March '05. il. Recent mural decoration by E. H. Blashfield. William Walton.
- Scribner's Magazine. 41: 637-40. May '07. il. Miss Oakley's pictures in the Harrisburg state-house. Russell Sturgis.
- Scribner's Magazine. 44: 125-8. July '08. il. Mr. Blashfield's mural painting in the College of the City of New York. William Walton.
- Scribner's Magazine. 51: 253-6. Feb. '12. il. Decorations in the Hudson county court-house by Frank D. Millet. William Walton.
- World's Work. 19: 12378-86. Dec. '09. il. Decorator of public buildings: Frank D. Millet. Leila Mechlin.

## XIV

## AMERICAN SCULPTURE

## I. General survey.

*a* Beginnings of American sculpture.

*b* Its development.

*c* The work of Herbert Adams, Solon and Gutzon Borglum, Charles H. Niehaus, Lorado Taft and Olin Warner.

*d* Other sculptors and their work.

*e* Contemporary sculpture.

*References*

Caffin. American masters of sculpture.

Hartman. History of American art. v. 2, p. 15-93.

Taft. History of American sculpture.

Tuckerman. Book of the artist. p. 247-94, 570-619.

Architectural Record. 36: 12-24. July '14. il. Lorado Taft. Robert H. Moulton.

Century. 37: 392-401. Jan. '89. il. Olin Warner, sculptor. Henry Eckford.

Century. 68: 247-51. June '04. il. A sculptor of the prairie: Solon H. Borglum. Frank Sewall.

Century. 76: 618-21. Aug. '08. Lorado Taft. Henry B. Fuller.

Chautauquan. 22: 387-95. Jan. '96. il. American sculpture and sculptors. Lorado Taft.

Chautauquan. 38: 250-56, 557-67. Nov. '03, Feb. '04. il. American sculptors and their art. Edwina Spencer.

Craftsman. 14: 12-25. April '08. il. Lorado Taft and the western school of sculpture.

Critic. 46: 324-39. April '05. il. Some American sculptors. Charles H. Caffin.

Current Literature. 40: 499-502. May '06. il. Versatile talent of Gutzon Borglum.

Current Literature. 44: 515-19. May '08. il. Lorado Taft: leading sculptor of the West.

Current Opinion. 56: 379-80. May '14. il. The "moment of intensity" in Gutzon Borglum.

Forum. 20: 554-69. Jan. '96. Development of sculpture in America. William Ordway Partridge.



- Good Housekeeping. 53: 175-87. Aug. '11. il. Women sculptors of America.
- International Studio. 19: sup.127-30. June '06. Solon H. Borglum, sculptor. Charles H. Caffin.
- International Studio. 28: sup.33-43. April '06. il. Gutzon Borglum, painter and sculptor. Leila Mechlin.
- International Studio. 29: 104-11. Aug. '06. il. Charles Henry Niehaus, American sculptor.
- International Studio. 58: sup.40-4. April '16. il. Lincoln as pictured by Niehaus.
- Review of Reviews. 36: 290-300. Sept. '07. il. Saint-Gaudens and American sculpture. Ernest Knauft.
- Review of Reviews. 45: 721-5. June '12. il. Lorado Taft. Robert H. Moulton.
- Scribner's Magazine. 20: 429-41. Oct. '96. il. The sculpture of Olin Warner. W. C. Brownell.
- Scribner's Magazine. 47: 637-40. May '10. il. Some contemporary women sculptors. William Walton.
- World To-Day. 14: 191-8. Feb. '08. il. Lorado Taft. Charles Francis Browne.
- World's Work. 1: 181-90. Dec. '00. il. Triumph of American sculpture. Katharine de Forest.
- World's Work. 3: 1857-74. March '02. il. Frontier in sculpture: Solon Borglum's work. Arthur Goodrich.
- World's Work. 28: 198-200. June '14. Gutzon Borglum. George Marvin.

## 2. Ward, MacMonnies, Bartlett.

### a John Quincy Adams Ward, 1830-1910.

The special characteristic of Ward's minor as well as his greater work is a noble simplicity. . . . [There is also] a singular grace and charm in Ward's work.  
—*Russell Sturgis.*

- (1) Ward's life career.
- (2) Training.
- (3) Methods of working.
- (4) Ideals.
- (5) Portrait statues.
- (6) Equestrian statues.
- (7) His other work.

*b* Frederick William MacMonnies, 1863-

Buoyancy and poise of mass and charm of living lines distinguish the work of MacMonnies as much as the actual beauty of modelling.—*Charles H. Caffin*.

- (1) MacMonnies's life career.
- (2) His art education.
- (3) His imagination, versatility and creative energy.
- (4) His sculptures.
- (5) His pictures.

*c* Paul Weyland Bartlett, 1865-

His art is essentially monumental. . . . He conceives things simply and fundamentally; he gives them form in legitimate sculptural terms; and to these rare virtues he adds the more intimate charm of a delightfully varied yet unobtrusive technic.—*Lorado Taft*.

- (1) His life.
- (2) His technique.
- (3) His bronzes.
- (4) His statues.
- (5) His heroic figures.

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## XV

AMERICAN SCULPTURE (*Continued*)

## I. Daniel Chester French, 1850-

Abstract serenity is the most uniform characteristic of his production.—*Lorado Taft*.

*a* Life career.

*b* Personality.

*c* Art career.

*d* Method of working and what he expresses in his work.

*e* Statues.

*f* World's fair work.

*g* Groups of the continents for the New York custom house.

*h* Bronze doors for the Boston public library.

*i* His most noted work.

*j* His other work.

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## 2. George Grey Barnard, 1863-

The keynote [of his art] is humanity, the elemental relationship of man to man and of men to the universe.  
 —*Charles H. Caffin.*

*a* Barnard's life career.

*b* His character.

*c* Artistic training and career as an artist.

*d* Range of subjects and what he expresses in his work.

*e* Ideals and characteristics as a sculptor.

*f* Figures for the Pennsylvania capitol.

*g* His most noted work.

*h* His other work.

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## XVI

## AUGUSTUS SAINT-GAUDENS, 1848-1907

*Character was the end and object of this sculptor's untiring quest. He was a psychologist in bronze and marble. His great portrait studies stand in a class by themselves, and his work in this class is unique for its profundity of spiritual meaning. By some subtle and mysterious power he was able to envisage for us not only the physical presence but the souls of our heroes.—Independent.*

*It was Saint-Gaudens' self-suppression, his absorption in his subject, the spirit of reverence with which he treated the past, that make him not only our greatest sculptor, but one of our great historians. His style is so pure, so free from heaviness or coarseness, so calm in its power, his art is so perfect, his spirit so refined and his soul so lofty, that his personality will live as that of a great American.—George B. McClellan.*

1. Saint-Gaudens the man and artist.
  - a His early life and education.
  - b His art education.
  - c His personality and character.
  - d His technique.
  - e His imagination.
  - f His idealization of his subjects.
  - g His decorative genius.
  - h His versatility.
  - i His influence.
2. The work of Saint-Gaudens.
  - a His medalions.
  - b His low-reliefs.
  - c His public monuments.
  - d His "Grief" in Rock Creek cemetery.

*e* His Farragut, Lincoln, Shaw and Sherman monuments.

*f* His other work.

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